

02345/2065

DR. WHO

"The Seeds of Doom"

(+ all dialogue
changes)

by
ROBERT BANKS STEWART

EPISODE FIVE

PRODUCER	PHILIP HINCHCLIFFE
DIRECTOR	DOUGLAS CAMFIELD
P.A.	Graeme Harper
A.F.M.	Sue Shearman
Director's Assistant	Briony Brown
Script Editor	Robert Holmes
P.U.M.	George Gallaccio
Designer	Roger Murray-Leach
Costume Designer	Barbara Lane
Make-up Artist	Ann Briggs
Visual Effects Designer	Richard Conway
T.M.1*	John Dixon
T.M.2	Bernard Fox
Sound Supervisor	John Holmes
Grams Operator	Andrew Hunter
Vision Mixer	Graham Giles
Floor Assistant	Steve Haggard
Prop Buyer	Maurice Watson
Artists Booker	Nansi Davies

CREW 9

SCHEDULE

Monday 15th December 1975

Studio TC.8

Camera rehearsal	11.00-13.00
LUNCH	13.00-14.00
Camera rehearsal (with TK.22 17.00-18.00)	14.00-18.00
DINNER	18.00-19.00
(Sound and Vision Line-up	18.00-19.30)
VT RECORDING (onto VTC/6HT/B02944) (with TK.22)	19.30-22.00

VT EDITING to be arranged

CYPHER DUB: 2nd February 1976

TRANSMISSION: Saturday 28th February 1976

DR. WHO: THE SEEDS OF DOOM

EPISODE FIVE

C A S T L I S T

The Doctor TOM BAKER
Sarah Jane Smith ELISABETH SLADEN

Harrison Chase	TONY BECKLEY
Scorby	JOHN CHALLIS
Sir Colin Thackeray .	MICHAEL BARRINGTON
Amelia Ducat	SYLVIA COLERIDGE
Hargreaves	SEYMOUR GREEN
Major Beresford	JOHN ACHESON
Sergeant Henderson ..	RAY BARRON
The Krynoid's voice .	MARK JONES

The Krynoid	Ronald Gough Keith Ashley
Guards	Pat Gorman Bryan Nolan

TECHNICAL REQUIREMENTS

5 peds	3 booms
	2 fishpoles
Floor monitors	1 16 mm TK channel

DR. WHO (4L)

THE SEEDS OF DOOM

EPISODE FIVE

02345/2065

RECORDING RUNNING ORDER

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
15	1	<u>EPISODE ONE</u> <u>Scene 6</u> Int. General Lab.	DAY	HARGREAVES DUNBAR	1A A1
15	2	<u>Scene 6a</u> Int. Greenhouse	DAY	HARGREAVES DUNBAR CHASE	1B-C 2A 5A B1 Fish
		RECORDING PAUSE			
	3-13	<u>Scene 6a</u> (cont'd)			
		RECORDING BREAK		Readjust Strike lab. bench	
18	14	<u>Scene 6b</u> Int. General Lab.	DAY	CHASE HARGREAVES SCORBY	1D-E 5B A1
		RECORDING BREAK		Set lab. bench in Readjust cams.	
	15-17	<u>Scene 6b</u> (cont'd)			
		RECORDING PAUSE			
	18	<u>Scene 6b</u> (cont'd)			
		RECORDING BREAK		Readjust	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
5	19-24	<u>EPISODE 3</u> <u>Scene 2</u> Int. General Lab.	DAY	CHASE SCORBY KEELER HARGREAVES DUNBAR	1E 4A A1
		RECORDING PAUSE			
	25-29	<u>Scene 2</u> (cont'd)			
		RECORDING BREAK		Readjust	
14a	30-41	<u>EPISODE 2</u> <u>Scene 10a</u> Int. Chase's Lib.	NIGHT	CHASE DUNBAR	2B 4B 3A C1 B2
		RECORDING BREAK		Readjust	
54	42-50	<u>EPISODE FOUR</u> <u>Scene 37</u> Int. Library	NIGHT	CHASE DUNBAR HARGREAVES	2B 4B 3A C1 B2
		RECORDING BREAK		Readjust	
10	51-62	<u>EPISODE THREE</u> <u>Scene 3</u> Int. Dunbar's Office	DAY	SIR COLIN THE DOCTOR SARAH DUNBAR	2C 4C 3B C2 B3
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
	63-64	<u>Scene 3</u> (cont'd)			
		RECORDING BREAK			
15	65	<u>Scene 6</u> Int. Dunbar's Office	DAY	DUNBAR	3B C2
		RECORDING BREAK			
14b	66-74	<u>EPISODE FIVE</u> <u>Scene 8a</u> Int. Dunbar's Office	DAWN	SIR COLIN AMELIA DUCAT	2C 4C 3B C2 B3
		RECORDING BREAK			
3	75	<u>Scene 2</u> Int. Cottage	NIGHT	THE DOCTOR SARAH SCORBY GUARDS (NS) CHASE (OOV)	4D D1 B4
		RECORDING PAUSE			
5	76	<u>Scene 4</u> Int. Cottage	DAY	SCORBY THE DOCTOR	4D D1 B4
		RECORDING PAUSE			
7	77-82	<u>Scene 6</u> Int. Cottage	NIGHT	SCORBY THE DOCTOR SARAH KRYNOID (OOV) GUARDS (NS)	4D-E 3C 1F-G D1 B4
		RECORDING BREAK			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
	83	<u>Scene 6</u> (cont'd)			
		RECORDING BREAK		Repo. cams	
	84-85	<u>Scene 6</u> (cont'd)			
		RECORDING BREAK		Reset cams/furniture	
	86-88	<u>Scene 6</u> (cont'd)			
		RECORDING BREAK		Reset cams/furniture	
	89-95	<u>Scene 6</u> (cont'd)			
		RECORDING BREAK		Light change	
17	96-99	<u>Scene 11</u> Int. Cottage	DAY/DAWN	THE DOCTOR SARAH SCORBY GUARDS (NS)	4D 3C 1F D1 B4
		RECORDING PAUSE			
20	100- 101	<u>Scene 13</u> Int. Cottage	DAY	SARAH SCORBY GUARDS (NS)	4D 3C D1 B4
		RECORDING BREAK		Light change	
28	102- 103	<u>EPISODE FOUR</u> <u>Scene 20</u> Int. Cottage	NIGHT	SARAH KEELER (OOV)	4D D1 B4
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
59a	104- 105	<u>Scene 40a</u> Int. Cottage	NIGHT	THE DOCTOR SARAH	4D 3C D1 B4
		RECORDING BREAK		Repo. everything	
22	106- 112	<u>EPISODE FIVE</u> <u>Scene 15</u> Int. General Lab.	DAY	SCORBY SARAH HARGREAVES	1H 3D A2 D2 Fish
		RECORDING BREAK		Repo.	
3.	113-	<u>Scene 26</u> Int. Greenhouse	DAY	CHASE	3E Fish
38	114- 115	<u>Scene 26a</u> Int. General Lab.	DAY	HARGREAVES SCORBY SARAH	1J 5C A2 D2
38	116	<u>Scene 26b</u> Int. Greenhouse	DAY	SCORBY SARAH HARGREAVES CHASE	4F 3E 2D B1 Fish
		RECORDING PAUSE			
	117	<u>Scene 26b (cont'd)</u>			
		RECORDING PAUSE			
	118- 126	<u>Scene 26b (cont'd)</u>			
		RECORDING BREAK		Adjust camera position	

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
	127	<u>Scene 26b</u> (cont'd)			
		RECORDING BREAK		Set in Special Effects	
	128- 129	<u>Scene 26b</u> (cont'd)			
		RECORDING PAUSE			
	130	<u>Scene 26b</u> (cont'd)			
		RECORDING PAUSE			
	131	<u>Scene 26b</u> (cont'd)			
		RECORDING PAUSE			
	132	<u>Scene 26b</u> (cont'd)			
		RECORDING BREAK		Special Effects move in and do creepers around people	
41	133	<u>Scene 26c</u> Int. Greenhouse	DAY	SARAH SCORBY CHASE HARGREAVES	3E 2D Fish
		RECORDING PAUSE			
	134	<u>Scene 26c</u> (cont'd)			
		RECORDING PAUSE			
	135	<u>Scene 26c</u> (cont'd)			
		RECORDING PAUSE			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
	136	<u>Scene 26c</u> (cont'd)			
		RECORDING BREAK		Readjust	
41a	137	<u>Scene 26d</u> Int. Greenhouse	DAY	SARAH HARGREAVES	3E 2D
		RECORDING PAUSE			
	138	<u>Scene 26d</u> (cont'd)			
		RECORDING PAUSE		Adjust cameras	
44	139	<u>Scene 28</u> Int. Greenhouse	DAY	SARAH SCORBY HARGREAVES THE DOCTOR SGT HENRISON CHASE	4F 3E 2D A2 Fish
		RECORDING PAUSE			
	140- 141	<u>Scene 28</u> (cont'd)			
		RECORDING PAUSE			
	142	<u>Scene 28</u> (cont'd)			
		RECORDING PAUSE			
	143- 145	<u>Scene 28</u> (cont'd)			
		RECORDING PAUSE			
	146- 147	<u>Scene 28</u> (cont'd)			

Pg	Shots	Scene	Lighting	Characters	Cams/ Booms
		RECORDING PAUSE			
	148- 149	<u>Scene 28</u> (cont'd)			
		RECORDING PAUSE			
	150	<u>Scene 28</u> (cont'd)			
		RECORDING PAUSE			
	151	<u>Scene 28</u> (cont'd)			
		RECORDING BREAK			
46	152	<u>Scene 28a</u> Int. General Lab	DAY	THE DOCTOR SARAH SCORBY HENDERSON	4A 1K A2 D2
		RECORDING BREAK		Set in flowers	
	153	<u>Scene 28a</u> (cont'd)			
		RECORDING BREAK			
50	154- 155	<u>Scene 31</u> Int. Corridor	DAY	HENDERSON CHASE	1L 4G D3
		RECORDING PAUSE			
52	156	<u>Scene 33</u> Int. Corridor	DAY	CHASE	4H D3
		RECORDING PAUSE			
	157- 162	TK Sequences (Ep. 1,2,6)			

"DOCTOR WHO"

by

Robert Banks Stewart

'The Seeds of Doom'

EPISODE FIVE

83. TK Seq. 1 (35 mm) (dur. 35")
Opening titles

S.O.F.

S/I T/J SLIDE (A1) /
THE SEEDS OF DOOM

S/I T/J SLIDE (B1) /
by ROBERT BANKS STEWART

S/I T/J SLIDE (A2) /
PART FIVE .

1. EXT. GROUNDS. DAY. (O.B.)

(REPRISE. THE
CRINOID ADVANCES
UPON THE DOCTOR
AND SARAH.

SCORBY AND GUARDS
APPEAR. THEY RE-
ACT, THEN OPEN FIRE.
THE DOCTOR AND SARAH
DUCK AS BULLETS
WHISTLE DANGEROUSLY
NEAR.

- 1 -

(Onto Ep.5 Closing titles)

EPISODE 5 (Scene 1)

O.B. SEQ. 1 (page 1)

EXT. TRUNK WOOD. NIGHT

5/1-1. _____/
L/S Scorby and 2 Guards
appear; they open fire

5/1-2. _____/
M/S Crinoid; roar of
anger, but it absorbs
the bullets unharmed;
firing creates moment
for Doctor to escape

Shot of Crinoid advancing

5/1-3. _____/
M 2-s Doctor/Sarah

DOCTOR: Quick ... the cottage!

Pan Doctor and Sarah
to Scorby and group
and they all dash off
into the darkness

5/1-4. _____/
CM/S Crinoid; it
starts to follow after
runaways

END O.B. SEQ. 1

4D D1 B4

2. INT. COTTAGE. NIGHT

75. 4D

ML/S Cottage; group / (THE DOCTOR AND
enter; Doctor to f/g COMPANY ENTER)

l.; tighten to M 2-s
as Scorby comes d/s r.
to Doctor

THE DOCTOR: Block the door.

(THE GUARDS LOOK AT
SCORBY)

SCORBY: Come on ...

(THEY START TO PILE
FURNITURE AGAINST
THE DOOR)

THE DOCTOR: Quietly, ...

(SCORBY ADVANCES ON
DOCTOR)

SCORBY: How do you do it, Doctor?
You should be compost by now.

THE DOCTOR: We'll all be compost if
we don't keep away from that Krynoid.

crab Scorby r. to 2-s
with Sarah

(SCORBY MOVES ACROSS
TO WINDOW)

SCORBY: Krynoid? Is that what that
thing is?

SARAH: Yes. And it used to be called
Keeler. Remember Keeler, your friend?
Now do you see what we're up against?

(PAUSE NEXT)

(ON 4)

Ep.5

grab Scorby 1. to
CM 2-s with Doctor
f/g 1.

(SCORBY MOVES BACK
TOWARDS DOCTOR)

SCORBY: ~~Keeler~~ ... that's Keeler.

(THE RADIO BLEEPS.
SCORBY PULLS IT OUT)

SCORBY: Yeah?

CHASE (OOV, DISTORT): Scorby? What
was all that firing?

SCORBY: It's the Krynoid, ^{My Chase} It's got
us trapped in the cottage.

RECORDING PAUSE

Recue

(Onto Scene 4, page 5)

4D DL

3. INT. LABORATORY. DAY.

96. 4D / (CHASE ON HIS
M/S Chase on radio RADIO)

CHASE: You idiots! Listen to me -
whatever happens it must not be
harmed! Is that clear?

RECORDING PAUSE

(Onto Scene 5, page 6)

4D D1 B4/

4. INT. COTTAGE. DAY.

76. 4D / (SCORBY ON RADIO)
CM 2-s Doctor/Scorby
b/g r. SCORBY: But you don't understand!
It's 8 ft. high and it's already
killed Dunbar.

RECORDING PAUSE

Recue

(Onto Scene 5, page 7)

4D D1

5. INT. LABORATORY. DAY.

97. 4D / CHASE: I don't care who it kills!
C/U Chase on radio People are replaceable, but
the Krynoid is unique. It must not
be damaged in any way-- and that's
an order.

RECORDING PAUSE

Light change

(Onto Scene 9, page 15)

/4D-E 3C 1F-G DL B4/

6. INT. COTTAGE. NIGHT

77. 4D / (SCORBY ON RADIO)
C/U Scorby

78. 1F (grab) SCORBY: Mr. Chase, I'm not getting
CM 2-s fav. Doctor through to you! /

(DOCTOR GRABS RADIO)

THE DOCTOR: Chase, try to understand
one thing. The Krynoid is an
uncontrollable carnivore. It's
getting bigger and more powerful by
the minute. Chase - Chase! Arrogant
79. 4D fool! /
M/S Sarah at window

(NOISE OF KRYNOID
INCREASES)

80. 3C SARAH: Doctor ... listen ... /
MC 2-s Doctor/Scorby; where is it now?
pan Doctor r. to Sarah
at window

(DOCTOR JOINS AT
WINDOW)

81. 1F What are we going to do? /
CM/S Scorby

82. 4D SCORBY: How much bigger is it going
M 2-s Sarah/Scorby to get? /
at window

THE DOCTOR: Oh, about the size of St.
Paul's Cathedral, at least. Then
it will reproduce itself a thousandfold
and eventually dominate your entire
planet.

RECORDING BREAK

Repo. Cams/Furniture

83. 1F _____/(TENTACLE SMASHES
M/S window; tentacle THROUGH REAR WINDOW)
enters and writhes

RECORDING BREAK

Repo. cams.

84. 1F _____/(SCORBY DASHES TO WINDOW)
M/S Scorby; pan him
r. to fight tentacle

SCORBY: Stay back!

85. 3C
M/S Sarah; pan her l.
to chopper; pan her r.
to tentacle; Doctor
takes over shot; hold
him r. to 2-s with
Scorby

(HE FIRES TWO ROUNDS,
FINDS GUN EMPTY./
SARAH PICKS UP CHOPPER
AND HACKS AT TENTACLE.
CHOPPER FLIES OUT OF
HAND. DOCTOR DASHES
UP AND LUNGES AT TENTACLE
WITH SWORD. TENTACLE
WITHDRAWS)

THE DOCTOR (YELLING THROUGH WINDOW):
You don't frighten us, Keeler. Do
you hear? You don't frighten us.
Actually he does frighten me!

KRYNOID (OOV): The human was Keeler.
Now of us. Now belongs ...

RECORDING BREAK

Reset cams/furniture

86. 1G _____/SARAH: It can speak!/
(shoot through door as
trap) M/S Sarah

87. 4E
M 2-s Doctor/Scorby

THE DOCTOR: It can think!

KRYNOID (OOV): You, Doctor. Come
out. Join us.

88. 1G
C/U Sarah

SCORBY: You seem to have been singled
out for special attention, Doctor./

SARAH: It's afraid he'll find a way
to destroy it.

RECORDING BREAK

Reset cams/furniture

89. 4D / (DOCTOR CROSSES D/S
M 2-s Doctor/Scorby;
pan Doctor r. to
window

THE DOCTOR: Yes, it senses my
knowledge of alien species, especially
of Krynoids.

90. 1F CRINOID (OOV): Give the Doctor to us.
Your lives will then be spared./
M/S Scorby; he advances;
pull back to 2-s with
Doctor f/g r.

SCORBY: You'd better think of
something quickly.

THE DOCTOR: Take no notice, Scorby.
I've heard that one before.

91. 3C SCORBY: It sounds a fair deal to me.
How about it, Doctor? You'd give
your life for others, wouldn't you?
M/S Sarah; she advances
d/s

92. 4D SARAH: But not to save your skin,
not after what you've done to us./
M 2-s Scorby/Doctor

SCORBY: This is different ... he'd be
making the sacrifice for you ... for
all of us.

93. 1F THE DOCTOR: Do you mind if I say
something?/
MC/S Sarah

SARAH: You'd better listen because
nobody else has any idea how to fight
that creature.

94. 4D KRYNOID (OOV): Hear this humans.
You have till daybreak to deliver the
Doctor./
CM 2-s fav. Doctor b/g
r., Scorby f/g l.

SCORBY: Why wait? What about now?

THE DOCTOR: Listen, Scorby. If I
die - you die.

(ON 4)

Ep.5

SCORBY: I'll take a chance on that.

THE DOCTOR: There is no chance. By dawn the Krynoid will be large enough to crush this cottage to rubble. If I can get away, there's some hope for all of us./

95. 1F

CM 2-s fav. Scorby;
on split, follow
Doctor to window

SCORBY: How do you expect to do that?

THE DOCTOR: Could you make a bomb?
~~A~~ fire bomb?

SCORBY: How's that going to help?

THE DOCTOR: To distract the Krynoid while I get away.

SCORBY: Molotov cocktail?

THE DOCTOR: Exactly. Good idea.

SCORBY: O.K. Leave it to me. You keep watch.

RECORDING BREAK

Light change

Ep.5. Scene 6 (page 10 of script). Night

22. Photograph (Caption A)
Green trees

23. S/I

L/A Krynoid keeping watch
on house; it stirs and
rattles (additional shot)

(1 NEXT)

EPISODE 5 (Scene 8)

O.B. SEQ. 2 (page 9)

EXT. REAR OF COTTAGE TREES. NIGHT

5/2-1. CSO backing of trees;
(for S/I Studio Crinoid)

END O.B. SEQ. 2

EPISODE 5 (Scene 8)

O.B. SEQ. 3 (page 9)

REAR OF COTTAGE/TREES. NIGHT

Ep.5. O.B.Seq. 3. Night (Insert into Scene 6)

20. Photograph (Caption A)
Green trees

S/I
21. L/A Krynoid backs into
shot from r.; it addresses
Cottage (O.B.Shot 5/3-1)

END O.B. SEQ. 3

EPISODE 5 (Scene 8)

O.B. SEQ. 3 (page 9)

REAR OF COTTAGE/TREES. NIGHT

5/3-1. CSO Cottage material for
S/I Studio Crinoid

Do various versions,
including a pan l.
off Cottage to avoid
window continuity
trouble

END O.B. SEQ. 3

2C 4C 3B C2 B3

8a. INT. DUNBAR'S OFFICE. DAWN

66. 2C / (SIR COLIN IS ON THE
CM 2-s Amelia f/g l., PHONE WAITING TO TALK
Sir Colin b/g r. TO SOMEONE. AMELIA
IS WITH HIM. THEY
STILL HAVE THEIR COATS
ON)

SIR COLIN (INTO PHONE, IMPATIENTLY):
Come on, come on! They're not
exactly rushing themselves are they ..

AMELIA: Perhaps we should have gone
back into the grounds?

SIR COLIN: Too dangerous. Something
must have happened to Dunbar.

AMELIA: Well, there were these armed
men running about.

67. 3B SIR COLIN: Must have been quite
CM/S Amelia terrifying./

AMELIA: Ph, no. I rather enjoyed it
as a matter of fact. I like a bit of
excitement you know! I have some
wartime experience ... Sergeant in the
ATS ... manned an ack-ack gun at
Folkestone./

68. 2C
CM/S Sir Colin

SIR COLIN: Indeed! (SIGNS OF LIFE
ON THE PHONE) Ah, hello ... Yes,
Sir Colin Thackeray ... I'm aware the
Brigadier's in Geneva. But I must
speak with a senior officer ... it's a
matter of national security. Yes,
national security./

69. 3B
CM/S Amelia; she
leans f/w

(2 NEXT)

(ON 3)

Ep.5

70. 2C
C/U Sir Colin

AMELIA: Invent a codeword - they love that. What about 'Operation Nuthouse'./

(SIR COLIN GIVES HER A LOOK. THIS IS NO TIME FOR JOKES)

71. 3B
C/U Amelia

SIR COLIN (INTO PHONE): Major Beresford? Well, get him down here fast! Thank you! (SLAMS DOWN PHONE) What a nitwit!./

72. 2C
C/U Sir Colin

AMELIA: Bravo! That's the way to treat them ... after all, it is our taxes that pay for these civil servants - and they're never there when you want them, are they?/

(SIR COLIN GIVES HER AN OLD-FASHIONED LOOK)

73. 3B
C/U Amelia

SIR COLIN: I'm a civil servant, Miss Ducat./

74. 4C

AMELIA (SWEETLY): Then you know exactly what I mean *of course*

MC/S Sir Colin; he rises; pan him to 2-s with Amelia and crab both to door for CM 2-s; hold Sir Colin as he stands, pensive, looking out l.

of course
SIR COLIN: *Yes.* (HE RISES) I should run along now and get some sleep. Thanks for everything you've done.

(AMELIA RISES AND FOLLOWS SIR COLIN TO THE DOOR)

AMELIA: Not at all. I do so hope you can get help to those poor people in time.

SIR COLIN: We'll do our best, Miss Ducat.

(ON 4)

Ep.5

AMELIA: Consider me available for
any future assignments, Sir Colin.

SIR COLIN: Yes, I will. Thank you.
Goodbye.

(SHE EXITS. SIR COLIN
SHUTS THE DOOR AND
STANDS, PENSIVE, WORRIED)

RECORDING BREAK

1 to F/G B to 4
3 to C
4 to D

(Onto Scene 2, page3)

(4 NEXT)

/4D DL/

9. INT. LABORATORY. DAY. (DAWN)

98. 4D / (CHASE IS
M 2-s Hargreaves f/g FITTING A
l/Chase f/g l., TELESCOPIC
advancing d/s LENS TO HIS
EXPENSIVE
CAMERA.

HARGREAVES IS
WITH HIM)

CHASE: Botanical history, Hargreaves!
These will be the first recorded
pictures of an alien Krynoidism.

HARGREAVES: *That thing* — You will be careful ~~out~~
~~there~~, won't you ~~sir~~?

CHASE: Why? I've nothing to fear
from the Krynoid.

END OF RECORDING

In any time remaining, record
any unrecorded Opening/Closing
Titles

Ep.5. To follow Scene 9 (page 15). Day/Dawn

23. Photograph (Caption B)
Trees backing cottage

24. S/I /
L/A impact shot of Krynoid
moving l. to r. (to follow
Chase's line "I've nothing
to fear from the Krynoid";
this will precede scene in
cottage molotov cocktail
making)

/4D DL/

9. INT. LABORATORY. DAY.(DAWN)

98. 4D / (CHASE IS
M 2-s Hargreaves f/g FITTING A
1/Chase f/g l., TELESCOPIC
advancing d/s LENS TO HIS
EXPENSIVE
CAMERA.

HARGREAVES IS
WITH HIM)

CHASE: Botanical history, Hargreaves!
These will be the first recorded
pictures of an alien Krynoidism.

That thing
HARGREAVES: You will be careful ~~out~~
~~there~~, won't you ~~sir~~?

CHASE: Why? I've nothing to fear
from the Krynoid.

END OF RECORDING

In any time remaining, record
any unrecorded Opening/Closing
Titles

/We now move back to Day for all following scenes/

EPISODE 5 (Scene 10)

O.B. SEQ. 4 (page 16)

EXT. COURTYARD AREA OF HOUSE. DAY

5/4-1.

M/S door; Chase comes
out with camera fixed
with long-focus lens;
he exits l.

END O.B. SEQ. 4

/4D 3C 1F D1 B4/

11. INT. COTTAGE. DAY/DAWN

96. 1F / (SCORBY IS POURING PARAFFIN INTO A MILK BOTTLE, WATCHED BY SARAH. THE DOCTOR IS KEEPING WATCH)
C/S meths poured into milk bottle; tilt to C/S Scorby
97. 4D SCORBY: Paraffin and lighter fuel. Never fails .../
CM 2-s Scorby f/g l., Sarah b/g r.
98. 3C SARAH: You should know. Let's hope it works as well as your last bomb!/
Deep 2-s Scorby f/g l., Doctor b/g r.; Doctor moves d/s; pull back to M 3-s as Doctor comes d/s and fav. Doctor/Sarah with Scorby f/g l.

(SCORBY GIVES SARAH A DIRTY LOOK. DOCTOR COMES D/S TO JOIN)

THE DOCTOR: Ready?

SCORBY: Just about.

THE DOCTOR: You'd better lob it from an upstairs window. Now, if and when the Krynoid follows me, you and Scorby take your chance to get up to the house.

SARAH: Right. Who are you going to contact?

THE DOCTOR: Sir Colin. I'm going to have to persuade him that his world is about to fall apart - and that might not be easy.

SARAH: Might be the hardest part yet. What do we do when we get to the main house?

(ON 3)

Ep.5

99. 1F
MC/S Scorby; pan r. to
Doctor/Sarah; as group
splits, hold Doctor and
follow him around room

THE DOCTOR: Stay put. I need you
as a link. Scorby, can I rely on
you?/

SCORBY: For the moment.

(SCORBY MOVES OFF)

Check the position of the Krynoid.

(HE MOVES UPSTAIRS.

DOCTOR TO WINDOW, THEN TO
SOFA, CLEARING THEN TO
STAIRS)

~~THE DOCTOR: It's still at the back.~~

RECORDING PAUSE)

(Onto Scene 13, page 20)

(4 NEXT)

EPISODE 5 (Scene 12)

O.B. SEQ. 6 (page 19)

FRONT OF COTTAGE/APPROACHES LOOKING
TOWARDS HOUSE. DAY

5/6-1. ML/S Chase coming up
and looking towards
Cottage out 1.

Ep. 5. O.B. Seq. 6. Day/Dawn

25. VT INSERT (time code reference 10.02.46.07 - take 1
10.03.44.02 - take 2
10.04.46.20 - take 3)

26. S/I
CSO top of cottage;
Krynoid seen over roof
(O.B. Shot 5/6-2)

5/6-2. CM/S Chase awed at sight
of Crinoid

END O.B. SEQ. 6

EPISODE 5 (Scene 12)

O.B. SEQ. 6 (page 19)

FRONT OF COTTAGE/APPROACHES LOOKING
TOWARDS HOUSE. DAY

5/6-1. ML/S Chase coming up
and looking towards
Cottage out 1.

5/6-2. CSO material top of
cottage;

we will S/I both trees
and Crinoid from Studio
on a double-bank set-up;
the Crinoid enters frame
from l.

5/6-3. CM/S Chase awed at sight
of Crinoid

END O.B. SEQ. 6

1D 3D C2 Fish

11a. INT. COTTAGE BEDROOM. DAY/DAWN

28. 3D /((SCORBY AT DOOR OF ROOM)
ML/S Scorby at door;
pan him l. to window

SCORBY: Standby!

29. 1D (opens) (HE MOVES ACROSS TO
M/S window; Scorby WINDOW)/
hurls bomb out l.

(HE HURLS BOMB OUT OF
WINDOW)

RECORDING BREAK

Set in furniture to Library

1 to E B to 3
3 to E D to 2
4 to C

(Onto Ep.4, Scene 24, page 34)

(1 NEXT)

EPISODE 5 (Scene 12a)

O.B. SEQ. 7 (page 19)

REAR OF COTTAGE. DAY

Ep.5 O.B.Seq. 7. Day/Dawn

27. Photograph (Caption B)
Trees backing cottage

28. S/I / SFX EXPLOSION IN STUDIO
Molotov cocktail explodes
at feet of Krynoid; it
backs off
(O.B.Shot 5/7-1)

5/7-2. ML/S door of Cottage;
Doctor comes hurtling
out and runs out r.

5/7-3. C/U Chase

CHASE: The fools! ~~What are they~~
~~doing?~~

END O.B. SEQ. 7

Ep.5 O.B.Seq. 7. Day/Dawn

29. VT INSERT (time code reference 10.02.46.07/10.03.44.02/10.04.46.20)

30. S/I
Over top of cottage; see
Krynoid move out l. to r.
(additional shot)

EPISODE 5 (Scene 12a)

O.B. SEQ. 7 (page 19)

REAR OF COTTAGE. DAY

5/7-1. _____/
CSO trees

we S/I Crinoid and
Studio flame flash to
simulate the molotov
cocktail going off;
the Crinoid backs off
in fear, roaring its
head off, then moves
back r. again

5/7-2. _____/
ML/S door of Cottage;
Doctor comes hurtling
out and runs out r.

5/7-3. _____/
C/U Chase

CHASE: The fools! ~~What are they~~
~~doing?~~

END O.B. SEQ. 7

4D 3C DL B4

13. INT. COTTAGE. DAY.

100. 4D / (SARAH, STARING
C/U Sarah at window OUT AS SCORBY
JOINS HER WITH
THE GUARDS)

101. 3C SARAH: It's gone after him.../
Group at door; they
all exit
SCORBY: Good. Now's our chance.
Come on!

(HE HURRIES OUT
WITH HIS MEN.
SARAH FOLLOWS)

RECORDING BREAK

Light change

(Onto Ep.4, Scene 20, page 28)

Ep.5 To precede Scene 13 (page 20). Day/Dawn

31. Photograph (Caption C)
Trees

32. S/I /
L/S impact shot of Krynoid
moving l. to r. against
dawn sky

4D 3C DL B4

13. INT. COTTAGE. DAY.

100. 4D (SARAH, STARING
C/U Sarah at window OUT AS SCORBY
JOINS HER WITH
THE GUARDS)

101. 3C SARAH: It's gone after him.../
Group at door; they
all exit
SCORBY: Good. Now's our chance.
Come on!

(HE HURRIES OUT
WITH HIS MEN.
SARAH FOLLOWS)

RECORDING BREAK

Light change

(Onto Ep.4, Scene 20, page 28)

EPISODE 5 (Scene 14)

O.B. SEQ. 8 (page 21)

5/8-1. M/S parked car; see
Doctor dashing up; he
jumps in and tries the
key in the ignition
(OK, it just happens
to be there!); he
looks back

→ 5/8-2. L/S CSO material for S/I
advancing Studio Crinoid
moving l. to r.

5/8-3. Resume Doctor; he gets
the engine started;
pan him away l. to r.

→ 5/8-4. L/S CSO material (a.b.);
Crinoid massively
dominating frame

END O.B. SEQ. 8

Ep.5 O.B.Seq.8. Day/Dawn

→ 33. Photograph (Caption D)
Trees

34. S/I
L/S Krynoid enters frame
and moves l. to r.
(O.B. Shots 5/8-2 and 5/8-4)

EPISODE 5 (Scene 14)

O.B. SEQ. 8 (page 21)

5/8-1. M/S parked car; see
Doctor dashing up; he
jumps in and tries the
key in the ignition
(OK, it just happens
to be there!); he
looks back

→ 5/8-2. L/S CSO material for S/I
advancing Studio Crinoid
moving l. to r.

5/8-3. Resume Doctor; he gets
the engine started;
pan him away l. to r.

→ 5/8-4. L/S CSO material (a.b.);
Crinoid massively
dominating frame

END O.B. SEQ. 8

/1H 3D A2 D2 Fish/

15. INT. GENERAL LAB. DAY

106. 3D / (SCORBY/SARAH SEARCHING
L/S Scorby in green- IN B/G. THEY COME
house; Sarah joins; FORWARD AND CONFRONT
both run down to MC HARGREAVES)
3-s with Hargreaves
entering r.

SCORBY: Chase!

(HE ENTERS LAB)

Hargreaves, come here? Where's
Chase?

HARGREAVES: Mr. Chase went out to
take some photographs.

SCORBY: Photographs! Listen,
Hargreaves, I've posted look-outs, but
how long they'll stay ... Anyway,
get some timber from the workshop.
We've got to barricade all these
ground floor windows.

crab Scorby l.,
keeping Sarah f/g r.
in deep 2-s

HARGREAVES: If you say so ...

(HE GOES OFF.
SCORBY MOVES TO WINDOW)

SARAH: I heard the car move off.
The Doctor must have got away.

107. 1H
M/S Sarah behind
bench

SCORBY: He's no fool, your friend.
He got out and we're still trapped./

(ON 1)

108. 3D SARAH: He's only gone to get help,
that's all./
Deep 2-s (a.b.);
crab Scorby r. into
MC 2-s fav. Sarah b/g l. SCORBY: Sure ...
109. 1H SARAH: Listen you! The Doctor is
not only concerned about saving his
own neck. It's not the first time he's
risked his life before for other people.
Unlike you, he has principles./
CM 2-s fav. Scorby b/g
r. SCORBY: Yeah, well at the moment it's
just the two of us. You've got to
depend on me, so don't push your luck.
(GRABS HER TIGHTLY) Because if you do
I'll start again where I left off.
Understood?/
110. 3D
C 2-s fav. Sarah SARAH: You're as mad as Chase in your
own way, aren't you, Scorby? Other
people don't matter. All these guards,
all these guns, it's just a big game
to you. Gives you a sense of power./
111. 1H You're not complete unless you've got a
gun in your hand.
C 2-s fav. Scorby;
he goes
- (SCORBY LIFTS HIS HAND TO
HIT HER.)
- WE THINK SCORBY IS ABOUT
TO WALLOP HER, BUT HE
SUDDENLY TURNS AWAY./
SHE HAS PROVED HIS EQUAL)
112. 3D
C/U Sarah

RECORDING BREAK

Repo.

1 to J B to 1
2 to D
3 to E
4 to F
5 to C

(Onto Scene 26, page 38)

EPISODE 5 (Scene 16)

O.B. SEQ. 9 (page 23)

EXT. BAMBOO WOOD. DAY

5/9-1. _____/
Chase moves through the undergrowth, camera at the ready; ahead he can hear the muted hissing of the Crinoid; he exits frame

5/9-2. _____/
Ep.5 O.B. Seq. 9. Day

35. Photograph (Caption E)
Trees

36. S/I _____/
L/S Krynoid against trees; Chase's pov; it moves towards cam.
(O.B. Shots 5/9-3 and 5/9-5)

5/9-5. _____/
L/S CSO material for S/I Studio Crinoid; the Crinoid will sense Chase, turn and start to move towards him

5/9-6. _____/
C/U Chase snapping away, not bothered

CHASE: No-no, not me.
I want to help. Keele-
you know me. I want

Ep.5 O.B. Seq. 9. Day

37. Photograph (Caption E)
Trees

38. S/I _____/
L/A Krynoid against sky; it advances into shot and looks down (as if at Chase for "I want to help you")

EPISODE 5 (Scene 16)

O.B. SEQ. 9 (page 23)

EXT. BAMBOO WOOD. DAY

5/9-1. _____/
Chase moves through the
undergrowth, camera at
the ready; ahead he
can hear the muted
hissing of the Crinoid;
he exits frame

5/9-2. _____/
Chase comes into C/S
and reacts on seeing
Crinoid

5/9-3. _____/
L/S CSO material for
S/I Studio Crinoid

5/9-4. _____/
C/S Chase raises camera
and starts snapping away

5/9-5. _____/
L/S CSO material for
S/I Studio Crinoid;
the Crinoid will sense
Chase, turn and start to
move towards him

5/9-6. _____/
C/U Chase snapping away,
not bothered

END O.B. SEQ. 9

CHASE: No-no, not me.
I want to help. Keele-
you know me. I want
to help you.

17. EXT. W.E.B. DAY. (O.B.)

AS DIRECTED

(THE DOCTOR JERKS
THE CAR TO A STOP,
WHEELS SLEWED UP
ON THE PAVEMENT.

HE LEAPS OUT AND
RUNS UP THE STEPS
TOWARDS THE OFFICES
OF W.E.B.

A WAIL OF POLICE
SIRENS COMING
NEARER INDICATES
THAT HE HAS
TRANSGRESSED A
FEW TRAFFIC LAWS
ON HIS WAY)

2C 1G 3J A2 C4

18. INT. DUNBAR'S OFFICE. DAY

72. 3J / (MAJOR BERESFORD IS
MC/S Beresford TALKING TO SIR COLIN)

BERESFORD: You do see, don't you,
Sir Colin, that until there's clear
evidence, we can't just mount a raid
on someone's private property?/

73. 2C
MC/S Sir Colin

SIR COLIN: Well, yes - that's
perfectly true. Until we get more
information, we're stuck./

74. 1G
M/S door; Doctor/Secretary
enters; pan him to
M 2-s with Beresford;
tilt him to CM 2-s
with Sir Colin

(THE DOCTOR ENTERS LIKE
THE WHIRLWIND)

THE DOCTOR: Well, what have you
decided?

BERESFORD: I've just been explaining
that until there's clear evidence we
can't do anything ...

(THE DOCTOR MOVES IMPATIENTLY
TO SIR COLIN)

THE DOCTOR: Where's the Brigadier?

75. 3J
MC/S Beresford

SIR COLIN: ~~Major?~~ *He had to go to Geneva.*

76. 2C
M 3-s Beresford f/g l.,
others b/g r.

BERESFORD: ~~He had to go to Geneva.~~
I'm deputising./

THE DOCTOR: And you can't act without
authority?

BERESFORD: I'm in a difficult position.
What exactly is supposed to be going
on down there?

(ON 2)

EP.5

THE DOCTOR: A revolution is going on down there.

77. 1G
MC/S Doctor

SIR COLIN: A revolution? Steady, Doctor! Are you picking your words with care?/

78. 2C
MC/S Sir Colin

THE DOCTOR: The Krynoid can somehow channel its powers through other plants, ~~so imagine a world where all the vegetation is hostile~~ *on this planet is about to turn hostile.*

79. 1G
MC/S Doctor

SIR COLIN: You mean aggressive rhubarb?/

80. 3J
MC/S Beresford

THE DOCTOR: Yes/ *aggressive rhubarb.*

81. 2C
MC/S Sir Colin

BERESFORD: What about homicidal gooseberries?/

82. 1G
MC/S Doctor

SIR COLIN: You are joking, Doctor?/

83. 2C (paper)
MC/S Sir Colin gets paper; rises as he reads

THE DOCTOR: No - I'm not joking. Read this report/I've just snatched off your secretary. Go on, read it! *Aloud!*

(THE REPORT IS BUNGED DOWN IN FRONT OF SIR COLIN)

84. 3J
M 3-s fav. Beresford/
Doctor b/g l./Sir
Colin f/g r.

THE COLIN (STARTING TO READ): Gardener aged 55, found ~~to~~ *strangled* death in rose arbour. Agricultural worker, ~~aged 37,~~ *aged 32,* found ~~dead~~ *strangled* in potato field .../

(THE PAPER IS SNATCHED AWAY BY DOCTOR AND GIVEN TO BERESFORD)

85. 2C
C/U Sir Colin

BERESFORD (READING): ~~32~~ *30*-year-old woman found strangled in garden maze. ~~Evidence points to all these deaths involving plants and vegetables.~~ (SUDDEN DISCOVERY) And all of them within a mile of Chase's estate./

(ON 2)

EP.5

86. 1G SIR COLIN: That seems to be it./
C/U Doctor

THE DOCTOR: Shall we get started,
gentlemen?

RECORDING PAUSE

Repo. Artists

(Onto Scene 20, page 29)

(1 NEXT)

1A 4A A1

19. INT. GENERAL LAB. DAY

1. 4A / (THE PHONE RINGS./
C/U phone rings SARAH RUNS TO ANSWER
IT)
2. 1A
ML/S doors of greenhouse;
Sarah enters; pan her SARAH: Hello. (SUDDEN JOY) Doctor!
l. to MC/S at phone You alright? (PAUSE, LISTENS)
What's happening?

(Onto Scene 20, page 29)

(2 NEXT)

2A C1

20. INT. DUNBAR'S OFFICE. DAY

3. 2A / ((TIGHT ON DOCTOR ON
C/U Doctor on phone THE PHONE))

THE DOCTOR: Sir Colin's seen the
light and Major Beresford's getting
a laser-gun team together and with a
bit of luck we should stop the
Krynoid in its tracks. I'm on my
way back with Sergeant Henderson.

(Onto Scene 20a, page 30)

1A 11

20a. INT. GENERAL LAB. DAY

4. 1A / (ON SARAH)
MC/S Sarah on phone

SARAH: Be careful, Doctor. The
Krynoid's lurking around the house
somewhere ...

20b. EXT. ROOF. DAY

/Already recorded on 1.12/

(ON A TELEPHONE
CONNECTION.)

A PIECE OF VINE
SLITHERS UP THE
TILES AND FASTENS
ITSELF AROUND THE
CONNECTION)

1A 11

20c. INT. GENERAL LAB. DAY

5. 1A / (ON SARAH, STILL
MC/S Sarah on phone ON PHONE)

SARAH: Scorby? Oh, you might say
we're the best of friends ... (SMILES)
Alright, uneasy allies!

A

20d. EXT. ROOF. DAY

/Already recorded on 1.12/

(THE VINE SNAPS THE
TELEPHONE CABLE)

1A 4A

20e. INT. GENERAL LAB. DAY

6. 1A / (SARAH HAS BEEN
MC/S Sarah on phone CUT OFF)

SARAH (INTO PHONE): Doctor? Hello ...
hello ...

7. 4A (SHE JIGGLES THE HOOK.
MC/S window pane; vine NOTHING. IS ABOUT
smashes sugar glass TO PUT THE PHONE DOWN/
WHEN THE VINES
ENCrustING THE WINDOW
SNAP A PANE. / SARAH
8. 1A BACKS AWAY IN HORROR)
MC/S Sarah scared

RECORDING BREAK

Repo.

(Onto Scene 24, page 33)

(1 NEXT)

EPISODE 5 (Scene 23)

Ep.5 O.B.Seq. 11. Day

39. Photograph (Caption E)

S/I

40. L/A Krynoid; it turns
and moves off
(O.B. Shot 5/11-1)

5/11-2. C/S Chase on ground,
inert, yet his eyes
are open, unblinking;
a shiver-making shot

END O.B. SEQ. 11

MIX

CU Chase

CHASE: Yes. Yes. The
Plants must win.
It will be a new
world.... Silent &
beautiful.

EPISODE 5 (Scene 23)

O.B. SEQ. 11 (page 32)

EXT. BAMBOO WOOD. DAY

5/11-1. L/A L/S CSO material;
we S/I Studio Crinoid
very close to camera
and it moves away in
all its massiveness

5/11-2. C/S Chase on ground,
inert, yet his eyes
are open, unblinking;
a shiver-making shot

END O.B. SEQ. 11

MIX

C/U Chase

CHASE: Yes. Yes. The
Plants must win.
It will be a new
world.... Silent &
beautiful.

1A 4A 3A A1 D1

24. INT. GENERAL LAB. DAY

9. 1A / (SCORBY ENTERS WITH
ML/S door; Scorby TIMBER. SARAH IS
enters; grab him to CROUCHING BEHIND
M 2-s with Sarah BENCH)

SCORBY: What are you doing down there?

SARAH (POINTING AT PANE): I was talking to the Doctor, the line went dead and those vines just smashed the pane.

SCORBY: You serious?

SARAH: Of course I'm serious. Look at those vines. They're getting thicker.

pan Scorby l. to window

(SCORBY CROSSES TO INVESTIGATE)

SCORBY: But they're only plants.

Sarah joins r.

(SARAH JOINS HIM)

pan Scorby r.

SARAH: So how did the glass break?

SCORBY: How am I supposed to know? Could be the ghost of Sir Bothwell Chase. He's supposed to haunt this dump.

Sarah joins l. for M 2-s

(SARAH REJOINS HIM)

SARAH: Why can't you believe me?

10. 4A / SCORBY: Because it doesn't make any
CM/S window; pane sense./
cracks

(1 NEXT)

(ON 4)

Ep. 5

(ANOTHER PAN CRACKS WITH
THE NOISE OF A PISTOL
SHOT.)

11. 1A

M 2-s Sarah/Scorby;
fast tilt to cover
behind bench

SARAH/SCORBY TAKE COVER)

SARAH: It must be the Krynoid. It's
controlling them ...

SCORBY: But how can it?

SARAH: I don't know, but the Doctor
will - and he's on his way back.

SCORBY: Oh, yeah!

SARAH: That surprises you even more
than the Krynoid, but it's true.
Have a little faith, Scorby.

RECORDING PAUSE

Repo. cams.

12. 1A

M/S doors; Hargreaves
enters

/(HARGREAVES ENTERS,
WORRIED)

13. 3A

M 3-s Sarah/Scorby/
Hargreaves; they rise
from floor

HARGREAVES: All the guards have gone.
I think they've made a run for it./

SCORBY: I thought they might. Just
like a bunch of women!

HARGREAVES: I also heard a scream
from the West Gardens. But I
didn't go out.

SARAH: Let's take a look.

let Sarah exit r.,
hold Scorby/Hargreaves

(SHE STARTS TO LEAVE)

SCORBY: We'd better stay put.

(ON 3)

Ep.5

SARAH: He just said he heard a
scream. Obviously someone's in
trouble.

14. 4A SCORBY: What can we do with that
MC/S Sarah; she goes thing roaming around out there./

15. 3A SARAH: What was that you said about
MC 2-s Scorby/
Hargreaves; pan Scorby
r. to door women?/
(SHE GOES.

SCORBY GLARES AT
HARGREAVES AND
FOLLOWS HER OUT)

RECORDING BREAK

Repo.
Strike left bench

1 to B

(Onto Ep.6, Scene 6, page 8)

(1 NEXT)

EPISODE 5 (Scene 25)

O.B. SEQ. 12 (page 36)

EXT. CLOSE TO SIMULATED WOOD. DAY

5/12-1.

Very L/A shot with
dead Guard f/g; see
Sarah/Scorby enter
frame and spot him

As they run forward,
tilt up from body;
hold them in kneeling
CM 2-s

SARAH: There ... !

SCORBY: He's been strangled by the
vine ... it's not possible ...

SARAH: *Come on* I hope the Doctor gets here
fast. *— where are you?*

Suddenly they look
up startled

5/12-2.

L/A fav. Chase with
Scorby f/g dominating;
he has a faraway look
in the eyes

~~SCORBY (TAKING IN HIS ODDNESS):
Are you alright?~~

CHASE (DISTANT): I obtained some
fascinating *photographs*. Quite
fascinating ...

5/12-3.

2-s Scorby/Sarah
(a.b.)

SCORBY: Look - we're in desperate
trouble here ... the plants have
~~turned against us.~~ *are taking*
over.

Episode 5 (Scene 25) (cont'd)

O.B. Seq. 12 (cont'd)

5/12-4.

~~C/U Chase~~

CHASE: Why not? It's their world
- and we are simply parasites.
I must get these pictures *photographs*
developed.

~~He exits frame~~

5/12-5.

CM 2-s Scorby/Saran;
see Chase moving away
behind them

SCORBY (SOTTO VOCE): *He's on his mind* He's really
gone! ~~He's flipped~~ ...

must have
SARAH: He's been gone for years,
if you ask me.

END O.B. SEQ. 12

3E Fish

26. INT. GREENHOUSE. DAY

113. 3E / (CHASE SITS IN LOTUS
L/A M/S Chase squats on POSITION AT END OF
catwalk CATWALK. HE IS IN
TRANCE. SYNTHESIZED
MUSIC IS PLAYING)

CHASE: Listen to me, my beautiful
friends ... listen to me. A new era
dawns upon the earth. You will be
restored to your ~~true~~ position of
dominance ...

1J 5C A2 D2

26a. INT. GENERAL LAB. DAY

114. 1J / (HARGREAVES IS SHUTTING THE
M/S Hargreaves shuts GREAT FLORAL DOORS. HE
doors and stands STANDS GUARD LIKE A SENTINEL)/
guard

(SCORBY AND SARAH ENTER)

115. 5C
M/S doors; Scorby/
Sarah enter; crab
them l. to CM 3-s with
Hargreaves

SCORBY: Where's Chase, now?

HARGREAVES: Through there. He's
talking to his plants. No, I
wouldn't ... !

(SCORBY AND SARAH PUSH
PAST HIM)

4F 3E 2D B1 Fish

26b. INT. GREENHOUSE. DAY

116. 4F / (SCORBY/SARAH/HARGREAVES
M/S trio enter and ENTER)
look out r.

SCORBY: Chase!

(PAUSE NEXT)

RECORDING PAUSE

Cam. 4 adjust

117. 4F
ML/S Chase in lotus
position

/(CHASE IS OBLIVIOUS TO
THE INTERRUPTION)

CHASE: We shall have perfection.
The world will be as it should have
been from the beginning. A green
paradise ...

RECORDING PAUSE

Cam. 4 adjust

118. 4F
M/S Scorby; pan him
l. up pulpit to stop
music; pan him r.
to catwalk

/(SCORBY MOVES UP TO THE
PULPIT AND TURNS OFF THE
MUSIC.)

THEY ALL RUSH ON TO WALK-
WAY AND APPROACH CHASE.

119. 3E (entry)
L/S M/S walk-way,
feet up; pan them l.
to group with Chase
fav. b/g r.

THEY ALL CROUCH)

SCORBY: Chase, listen to me ...

CHASE: A harmony of ~~seed~~^{leaf}, stem, leaf,
flower.

120. 2D
CM 2-s Sarah/
Hargreaves; Scorby
joins for CM 3-s

SCORBY: Chase! /

SARAH: It's no good. He can't hear
you.

SCORBY: What's the matter with him?

HARGREAVES: He's not himself ...

let Scorby exit r.

121. 3E (entry)
MC 2-s Scorby /Chase

SARAH: He's in some sort of trance. /

SCORBY: Chase - you've got to
understand. We're going to be trapped
here, unless we do something. Your
precious plants outside are starting
to kill people.

(ON 3)

Ep.5

CHASE (SUDDENLY): The time has come.
Animals have held sway on this planet
for millions of years. Now it is
our turn.

122. 2D
C/U Sarah
SCORBY: What do you mean, your turn?
You're one of us, Chase./

123. 3E
MC 2-s Scorby/Chase
SARAH: He's not. Not in his mind
at least. (TO CHASE) You hate us,
don't you?/

124. 2D
C/U Sarah
CHASE: Of course. ~~Humans~~ Animals are the
enemy./

125. 3E
MC 2-s Scorby/Chase
SARAH: You want to see us all die./

CHASE: It is only a matter of time.

126. 2D
C/U Hargreaves
SCORBY: Come on, Hargreaves. We
must lock him away./

HARGREAVES: No he's ill. ~~You must~~
leave him alone

RECORDING BREAK

Adjust camera position

127. 3E
C/U Sarah
/(SARAH SUDDENLY POINTS
AT THE PLANTS)

SARAH: Scorby ... the plants!
They're moving.

(SCORBY LOOKS AROUND)

RECORDING BREAK

Set in Special Effects

128. 4F (cheated angle)
Special Effects shot,
as directed

(AS THEY STARE THE
FOLIAGE NARROWS AND
CLOSES AND CUTS OFF
THEIR ESCAPE TO THE DOOR.
ALL AROUND THEM THERE IS
MOVEMENT - A SILENT AND
MENACING ENCIRCLEMENT
OF GREENERY)/

129. ~~3E~~
~~C/U Sarah~~

RECORDING PAUSE

130. 3E /
C/U Scorby

RECORDING PAUSE

Plants on the move

131. 3E /
C/U Hargreaves

RECORDING PAUSE

Plants on the move

132. 3E /
BC/U Chase

O.B. Seq. 12a Shot 1 goes in here

RECORDING BREAK

Special Effects move in and do
creepers around people

Plants on the move.

3E 2D Fish

26c. INT. GREENHOUSE. DAY

133. 3E /
MC/S tendril wraps
around Sarah's leg
(video-disc effect)

/(A TENDRIL WRAPS ROUND
SARAH'S ANKLE. SHE
TRIES TO DRAG FREE.)

RECORDING PAUSE

134. 3E / (SARAH IS FURTHER
C/U Sarah yells ENSNARED)

RECORDING PAUSE

135. 3E / (HARGREAVES STRUGGLING)
MC/S Hargreaves
struggling

RECORDING PAUSE

136. 3E / (SCORBY STRUGGLES.
MC/S Scorby struggles; TILT TO CHASE
tilt to Chase watching WATCHING)

SCORBY: Chase ... help! Help ...

CHASE: Don't resist ^{wo} ~~then~~, Scorby.
You ~~have~~ to die. All plant-eaters
must die. ~~The world will be clean ...~~

RECORDING BREAK

Readjust

/O.B. Seq. 12a Shot 2 goes in here/

/3E 2D/

26d. INT. GREENHOUSE. DAY

137. 3E /
C/S Sarah struggling
against vines and
yelling

RECORDING PAUSE

138. 3E
C/S Hargreaves struggling
against vine and yelling

RECORDING PAUSE

Adjust cameras

(Onto Scene 28, page 44)

(3 NEXT)

EPISODE 5 (Scene 27)

O.B. SEQ. 13 (page 42)

EXT. COURTYARD. DAY

5/13-1.

L/S Doctor/Sgt.
Henderson come running
around corner with
cans of defoliant and
spray; they can hear
thin cries for help

DOCTOR: Come on, sergeant!

HENDERSON: How do we get in?
~~The whole place has been barricaded.~~
up.

DOCTOR: We break in - ~~quick!~~ No
~~time for finesse ...~~

They put their cans
down and put their
shoulders to the door;
under their combined
weight, the locks
snap (oov); they
pick up their cans
and rush inside

HENDERSON: *Aku 3.*
1... 2... 3.

END O.B. SEQ. 13

4F 3E 2D A2 Fish

28. INT. GREENHOUSE. DAY.

139. 3E / (ON HARGREAVES,
MC/S Sarah struggling CAUGHT BY A
CREEPER. HE IS
STRUGGLING
AGAINST IT BUT
IS SLOWLY BEING
THROTTLED.

RECORDING PAUSE Adjust

140. 2D /
~~MC/S Scorby struggling~~

SCOREY AND
SARAH ARE
ALMOST IN-
VISIBLE UNDER
A MAT OF
WRITHING
TENDRILS AND
FOLIAGE.
THEIR STRENGTH
IS FADING AND
THEY ARE MAKING
LITTLE RESISTANCE
NOW./

141. 3E
C/U Chase; he reacts
to voice (eye clicks) CHASE WATCHES)

THE DOCTOR (OOV): Sarah!

RECORDING PAUSE Adjust

142. 3E / SARAH: Doctor! Here ... over here!
MC/S Sarah struggling

RECORDING PAUSE Adjust

143. 4F / THE DOCTOR: Right, Sergeant.
M/S door; Doctor/
Sergeant Henderson
enter and exit r. (DOCTOR/SERGEANT LEAP
ON WALKWAY)

144. 2D (entry)
M/S end of walkway;
feet enter; tilt up ...
to 2-s Sergeant/Doctor
spraying

(3 NEXT)

(On 2)

Ep. 5

145. 3E (DOCTOR/SERGEANT BOTH
SPRAY)/
MC/S Sarah struggling;
defolient spraying on
vines around her legs
(LIQUID SPRAYS OUT
OVER THE SEETHING
VEGETATION.
THERE IS A KEENING
NOISE. IT SEEMS TO
SHRINK AWAY)

RECORDING PAUSE

Adjust

-
146. 3E /CHASE: Stop it! Stop it!
M/S Chase; he rises; Murderers ...
pan h&m to M 2-s for
struggle with Sergeant

(HE RUNS FORWARD,
TRIES TO WREST THE
TANK FROM THE
SERGEANT. HENDERSON
IS FORCED TO STOP
PUMPING IN ORDER TO
DEFEND HIMSELF.

hold Sergeant as Chase
is hurled away

HENDERSON FINALLY
KNOCKS CHASE DOWN
AND RETURNS TO HIS
TASK)/

147. 4F (entry)
LM/S Chase enters frame
r., let him exit

CHASE: Animal fiends! You'll pay
for this!

RECORDING PAUSE

Adjust

-
148. 2D /((DOCTOR SPRAYS)
CM/S Doctor sprays

149. 3E /((SERGEANT SPRAYS)
CM/S Sergeant sprays

RECORDING PAUSE

Adjust

(3 NEXT)

150. 3E /((SARAH GETS FREE)

MC/S Sarah; she gets
free; tile then to
Doctor; he passes her
rear and out

RECORDING PAUSE

Adjust

151. 3E /((SCORBY GETS FREE.

MC/S Scorby; he gets
free; as he rises
and moves l., Sergeant
takes aver shot and
moves to 2-s with
Hargreaves; Doctor
joins for 3-s; hold
body as both exit l.

THE SERGEANT, THEN
DOCTOR MOVE TO
HARGREAVES WHO IS
DEAD)

SERGEANT HENDERSON: 'This bloke's dead.

THE DOCTOR: Let's get out of here.

RECORDING BREAK

4 to A
1 to K

4A 1K A2 D2

28a. INT. GENERAL LAB. DAY

152. 4A /HENDERSON: How do you feel?

ML/S doors; Doctor/
Sergeant enter; they
lock and barricade
doors; crab Sergeant
l. to M 3-s with Sarah
f/g l., and Scorby b/g
r.

SARAH: I know what they mean about
being pulled through a hedge backwards.

SCORBY: What is that stuff?

HENDERSON: The latest military
defoliant still on the secret list.

Pity we've used it all.

RECORDING BREAK

Set in flowers
Cam. 4 pull out

153. 1K
L/S Doctor; crab him
l. to plants; others
in for M 4-s

THE DOCTOR : The Army's on their way.
Meanwhile, we collect every plant in
the house and dump them outside. Come
along.

HENDERSON: What for, Doctor?

THE DOCTOR: They're the eyes and ears
of the Krynoid.

let Sarah/Doctor/
Scorby go; see
Sergeant hide rifle
and exit with plant

SCORBY: We'd better keep an eye out
for the ~~mute~~ Chase.

Tubaki

RECORDING BREAK

1 to L
4 to G

D to 3

(Onto Scene 31, page 50)

1L 4G D3

31. INT. CORRIDOR. DAY.

154. 4G
L/S corridor; suit of
armour f/g; group
pass through shot,
moving l. to r.
155. 1L
MC/S armour; Chase
appears; pan him l.
and he follows
- (THE SERGEANT
CARRIES HIS PLANT
AWAY FROM LAB.)
- CHASE COMES
FROM A DOORWAY.
HE IS LURKING
PURPOSEFULLY.
HE MOVES AFTER
THEM)

RECORDING PAUSE

4 to H

(Onto Scene 33, page 52)

EPISODE 5 (Scene 32)

O.B. SEQ. 14 (page 51)

EXT. COURTYARD. DAY

5/14-1. L/S Courtyard;
Doctor/Sarah/Henderson
rushing out with
potted plants

END O.B. SEQ. 14

4H D3

33. INT. CORRIDOR. DAY.

156. 4H / (CHASE CLOSES
MC/S door; hand enters THE OUTER
r. and shuts it; tilt DOOR, BOLTS
up to C/U Chase - smug, IT)
triumphant

RECORDING PAUSE

(Onto TK Sequences)

EPISODE 5 (Scene 34)

O.B. SEQ. 15 (page 53)

EXT. COURTYARD. DAY

5/15-1.

CM/S Sarah dumps a
potted plant on the
ground; tilt up with
her to 3-s; she
hears a sound; she
looks up; the others
are behind her; the
door is shut

Ep.5 O.B.Seq. 15. Day and Ep.6 O.B. Seq. 1. Day

41. Photograph (Caption F)
Bastion roof

42. S/I
L/A Krynoid appears against
roof and advances
(O.B. Shots 5/15-2, 5/15-4
and 6/1-5)

M 3-s; they all rush
for door

SCORBY: It's locked: Open the
door!

DOCTOR: Chase!!

they look up again

5/15-4.

Their pov; shoot CSO
rooftops (a.b.) for
Studio Crinoid; it
prepares to attack

END O.B. SEQ. 15

CU Chase

EPISODE 5 (Scene 34)

O.B. SEQ. 15 (page 53)

EXT. COURTYARD. DAY

5/15-1. CM/S Sarah dumps a
potted plant on the
ground; tilt up with
her to 3-s; she
hears a sound; she
looks up; the others
are behind her; the
door is shut

SARAH: Look ~~out!~~

eyeline up to the sky

5/15-2. Their pov; shoot CSO
rooftops for S/I
Studio Jumbo Crinoid

5/15-3. M 3-s; they all rush
for door

SCORBY: It's locked. Open the
door!

DOCTOR: Chase!!

they look up again

5/15-4. Their pov; shoot CSO
rooftops (a.b.) for
Studio Crinoid; it
prepares to attack

END O.B. SEQ. 15

CU Chase

1. TK Seq. 2 (35 mm) (dur. 50")
Closing titles

GRAMS: Music

S/I T/J SLIDE (A1) /
Doctor Who
TOM BAKER

S/I T/J SLIDE (B1) /
Sarah Jane Smith
ELISABETH SLADEN

S/I T/J SLIDE (A2) /
Harrison Chase
TONY BECKLEY

S/I T/J SLIDE (B2) /
Scorby
JOHN CHALLIS

S/I T/J SLIDE (A3) /
Sir Colin Thackeray
MICHAEL BARRINGTON

S/I T/J SLIDE (B3) /
Amelia Ducat
SYLVIA COLERIDGE

S/I T/J SLIDE (A4) /
Major Beresford
JOHN ACHESON

S/I T/J SLIDE (B4) /
Sergeant Henderson
RAY BARRON

S/I T/J SLIDE (A5) /
Hargreaves
SEYMOUR GREEN

S/I T/J SLIDE (B5) /
The Krynoid's voice
MARK JONES

S/I T/J SLIDE (A6) /
Written by
ROBERT BANKS STEWART

S/I T/J SLIDE (B6) /
Production Assistant
GRAEME HARPER
Production Unit Manager
GEORGE GALLACCIO

S/I T/J SLIDE (A7) /
Title Music by
RON GRAINER AND BBC
RADIOPHONIC WORKSHOP
Title sequence by
BERNARD LODGE

Closing titles (cont'd)

S/I T/J SLIDE (B7) /
Incidental Music by
GEOFFREY BURGON
Special Sound
DICK MILLS

S/I T/J SLIDE (A8) /
Costume Designer
BARBARA LANE
Make-up
ANN BRIGGS

S/I T/J SLIDE (B8) /
Visual Effects Designer
RICHARD CONWAY

S/I T/J SLIDE (A9) /
Studio Lighting
JOHN DIXON
Studio Sound
JOHN HOLMES

S/I T/J SLIDE (B9) /
O.B. Lighting
CLIVE POTTER
O.B. Sound
VIC GODRICH

S/I T/J SLIDE (A10) /
Script Editor
ROBERT HOLMES

S/I T/J SLIDE (B10) /
Designer
ROGER MURRAY-LEACH

S/I T/J SLIDE (A11) /
Producer
PHILIP HINCHCLIFFE

S/I T/J SLIDE (B11) /
Directed by
DOUGLAS CAMFIELD
BBC tv Colour

FADE SOUND AND VISION